

Vol. 4, No. 3, January, 1987

# the jmas newsletter



SHINDO MUSO RYU JODO

— — The Way of the Stick — —

EXPANDED REPORT

ON THE

JANUARY 25th, 1987

GENERAL MEETING

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ANNOUNCING THE FIFTEENTH GENERAL MEETING OF  
THE JAPAN MARTIAL ARTS SOCIETY

SUNDAY, JANUARY 25th, 1987 from 3 to 5:00 PM

in the first floor budo dojo of the new

WASEDA UNIVERSITY GYMNASIUM.

The topic of the English language presentation will be:

\*\*\*\*\* SHINDO MUSO RYU JODO: The Way of the Stick \*\*\*\*\*

Our normal yearly program called for this meeting to be held in December of 1986, however, due to scheduling conflicts at the Waseda Gymnasium, it was necessary to reschedule our meeting for January 25th.

Our speaker for this General Meeting will be Kaminoda Tsunemori, a holder of a menkyo-kaiden (master teacher's license) in the Shindo Muso Ryu Jodo (stick way). Kaminoda Sensei has over 32 years experience in jodo training and was a direct disciple of the late Shimizu Takaji sensei, 25th Headmaster of the Shindo Muso Ryu. JMAS President Phil Relnick, who has 25 years experience and holds a sho-mokuroku licence in this tradition, will serve as interpreter for the presentation. The Shindo Muso Ryu was founded in the seventeenth century and is the source from which there have derived more than seventy traditions (ryu-ha) using the 128 cm stick, the jo. In addition, the stick techniques used by today's riot police here in Japan are based methods developed in this ryu-ha. Kaminoda sensei will begin with a discussion of the background and history of this art, and then go on to demonstrate and explain the techniques embodied in its kata (training forms). They are both dynamic and beautiful in their efficient elegance. In addition, he will demonstrate a number of other weapons traditions which have, over the ages, become associated with the Shindo Muso Ryu. These include different ryu-ha teaching kenjutsu (swordsmanship), the use of the tango (short stick), kusarigama (chain and sickle), jutte (forked truncheon), and the tying cord (hojo).

Admission is free to Society Members, and a donation of ¥1000 is requested of the general public. The new Waseda University Gymnasium is located at Nishi-Waseda 1-6-1, Shinjuku-ku. Walk about 7 minutes west from Waseda Subway (Tozai Subway Line) or take the JNR Yamanote Line to Takadanobaba Station and walk east on Waseda Dori for about 15 minutes to the campus. (See map.)

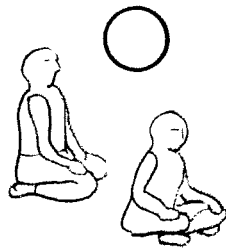
After the Meeting, we will be gathering at a nearby restaurant for dinner and casual conversation. Everyone is invited to come along.

If you have questions please call Larry Bieri at 351 1317 or Phil Relnick at 0423 61 9586.

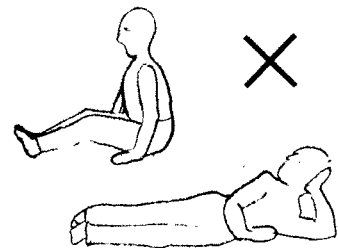
REPORT ON THE 15TH GENERAL MEETING  
**SHINDO MUSO RYU JODO**  
\*\* THE WAY OF THE STICK \*\*

The Japan Martial Arts Society holds four General Meetings each membership year -- in June, September, December and March. Last December, however, scheduling difficulties at the Waseda University Dojo required that our third gathering of the 1986 - 1987 season be postponed until January of this year. We apologize for making our overseas members wait longer than usual between Newsletter issues.

The fifteenth General Meeting was held on January 25th, 1987, at the main Budo Dojo on the campus of Waseda University in central Tokyo. The Meeting was opened at 3:00 p.m. by Mr. David Hall who served as master of ceremonies. Mr. Hall is an American Buddhist scholar and has been training in the Shindo Muso Ryu for over ten years. Since we met in an actual martial arts training hall, David began by reminding our audience to observe the standards of etiquette and manners required in Japanese budo dojo. He demonstrated the forms of sitting on tatami mats that are considered both proper and safe. These are the seiza and



the agura styles illustrated below. He emphasized that sitting with the legs extended out in front of the body, leaning on an arm or some other support, or lying outstretched is not allowed in Japanese dojo, both for the sake of etiquette and safety.



JMAS Vice President Dr. John B. Hanson-Lowe (England) followed with a brief review of the September Meeting which dealt with Shorinji Kempo (see JMAS Newsletter, Vol. 4, No. 2). He also presented a report on Society finances as submitted by our Treasurer Mr. Norman Ohama (Canada) (see JMAS NEWS).

Mr. Hall then introduced the subject of the day, the Shindo Muso Ryu of jodo, and related traditions. Our speaker was Kaminoda Tsunemori sensei, who holds a Shindo Muso Ryu menkyo kaiden (免許皆伝, master teacher's license), and has over 35 years of training in the art. He was assisted in his demonstrations by Mr. Ezawa Yoshinobu, a sixth dan, and fifth dan Mr. Abe Osamu. JMAS President Phil Relnick, holder of the go-mokuroku license in this tradition, was interpreter.

The Shindo Muso Ryu itself deals only with the use of the fighting stick called jo (杖) in Japanese. The word jo, more commonly pronounced tsue in non-martial circles, usually refers to a stick that is somewhat shorter, and thinner in diameter, than the roku shaku bo (六尺棒), a two meter staff that was a

common weapon throughout the greater part of Japanese history. However, there are many sizes of stick weapons, and the word "jo" is used to describe quite different weapons depending on the martial tradition. Nevertheless, it was the jo developed by the founder of the Shindo Muso Ryu that eventually became recognized as the standard stick weapon sometime after the Tokugawa period, and which proved to be practical enough to be adopted by the Japanese police forces in modern times.

In January, members were able to observe much more than a single form of "stick fighting", however. The curriculum taught at any particular dojo during feudal times was the result of processes as unique as the individual teachers whose training and experience went into its formulation. Many more people were training and teaching, and lines of authority within one "tradition" must have been very vague, considering the difficulties of communication and the secrecy often imposed on the arts taught in each of the many feudal domains. We commonly find compound ryumei (流名, names of traditions) such as the Nakanishi-ha Itto Ryu, or Arima Shinto Ryu. These reflect something of the complexities of the history of their ryu-ha (流派, traditions and/or factions within them). This quarter's Feature Article delves into this area.

Over its long history, the Shindo Muso Ryu became intimately associated with a number of other martial traditions with different specialities, and practitioners eventually learn a total of six different ryu-ha. While each has preserved its own individual identity, they are taught as part of a single training regimen that extends over a number of years. In concert, they would have given the warrior-trainee quite a well-rounded range of weapons expertise. Today, the entire martial education of a member of the Shindo Muso Ryu includes mastering the following six martial traditions and weapons:

Shindo Muso Ryu Jodo	jo	fighting stick
Uchida Ryu Tanjo-jutsu	tanjo	short stick
Shinto Ryu Kenjutsu	katana	sword
Ikkaku Ryu Jutte-jutsu	jutte	metal truncheon with tine
Isshin Kusarigama-jutsu	kusarigama	sickle and weighted chain
Ittatsu Ryu Hojo-jutsu	hojo	tying cord

Even a sampling of each of these meant that an extensive amount of technical material had to be covered during our two hour presentation. Most of the meeting was thus occupied by active demonstrations and explanations of kata (形, training forms), much to the delight of those present and the distress of the Editor whose concern is to provide JMAS readers with a newsletter full of interesting and valuable information. Even the use of still photos could never capture the dynamic nature of the martial arts which we are able to observe at each of the Society's meetings. For that we refer you to our video offerings found in the JMAS NEWS section of each issue.

Because of the limited amount of lecture material presented, the information in this expanded report is taken from written sources submitted by Kaminoda sensei, as well as from his presentation. Further, we have also made extensive use of other resource materials, integrating the whole into a coherent introduction of these arts. While attempting to be as factual and impartial as possible, it must be pointed out that much of the following report did not come directly from Kaminoda Tsunemori sensei. Thus, he should not be held responsible for any errors that may be revealed by later research into these subjects.

Larry E. Bieri, Editor

**SHINDO MUSO RYU JODO**

**\*\* THE WAY OF THE STICK \*\***

From a Presentation

**KAMINODA TSUNEMORI SENSEI**

Adapted, Expanded and Written by

**Larry E. Bieri**

Parts Translated by Phil Relnick, Addition Research by Laszlo Abel

Shindo Muso Ryu was founded nearly 400 years ago in about 1605. The founder Muso Gonnosuke Katsukichi was a warrior who first trained in the Tenshin Shoden Katori Shinto Ryu founded by Iizasa Choisai Ienao. In this Katsukichi received the rank of menkyo, a teaching license. He also trained in Kashima Jikishin Kage Ryu founded by Matsumoto Bizen no Kami. There it is said that he received the secrets or principles (gokui) of Ichi no Tachi (一の太刀, first sword), a mainstay of that tradition.

Gonnosuke had gone to Edo, present day Tokyo, early in the Keicho period (1596-1614). There he matched his sword against many famous swordsmen but was never defeated. One day, however, he fought Miyamoto Musashi, perhaps the best known warrior in Japanese history. Muso knew he had met his match when he found he could not escape from Musashi's juji-dome technique. This movement was the secret of his Niten Ichi Ryu (二天一流) and involves locking the opponent's weapon in an X-shaped block using the samurai's long and short sword in combination. Juji-dome means "cross-shaped stop",

Because of this defeat, Gonnosuke traveled around the country and studied many different styles of martial arts, determined to become strong enough to overcome Musashi's juji-dome. This practice was known as musha shugyo (武者修業, warrior austerities). After several years, he arrived in the province of Chikuzen (see map, page 17) and stopped at a town which is now called Dazaifu City, in Fukuoka Prefecture. There he confined himself for 37 days in the Kamado Shrine on Mount Homan. One night he had a dream in which a divine messenger appeared in the form of a child and told him to "know the solar plexus with a round stick".

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Misters Kaminoda, Ezawa, and Abe

Shimizu Takaji uses jujidome to stop a head strike by Otofujii Ichizo, as they practice a form from the Okuden series of kata.



Keeping his heaven-sent message in mind, Gonnosuke devised a new weapon. It was a simple stick approximately 30 cm longer than an average Japanese sword. Muso's stick was 128 cm long (4 shaku 2 sun 1 bu) and 26 mm in diameter (8 bu). Today we call it the jo (杖).

Gonnosuke went on to develop techniques for his stick based on his previous experience with a variety of older weapons. He incorporated the thrusting movements of the spear (yari), the sweeping movements of the halberd (naginata), and the striking movements of the staff (bo) and the sword (tachi). With this new weapon and its techniques, the art of jojutsu was born. It is recorded that Gonnosuke went back to confront Musashi again and emerged victorious, overcoming juji-dome and inflicting the only defeat ever said to have been suffered by the legendary Musashi.

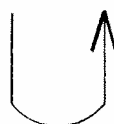
Muso Gonnosuke's growing reputation brought him to the attention of the Kuroda Clan in Fukuoka, and he was retained to instruct jojutsu to the warriors under its control. Over the course of his life, Gonnosuke eventually awarded teaching licenses to more than ten of these warriors. They and their successors carried on the tradition within the lands of the Kuroda family, who jealously guarded the art as a secret clan tradition.

By the end of the Tokugawa period (1603 - 1868), it is said that there were two dojo in the Kuroda area. One was run by the Hirano family, under the 15th Headmaster; the other was operated by the Hamachi family, under a man usually regarded as the 18th Headmaster. (See lineage charts, p.23.)

After the Meiji Restoration, permission was given to teach jojutsu outside the domains of the clan in 1872. By the early 1900's, Uchida Ryogoro, and perhaps one other person from Fukuoka, were teaching this art in Tokyo. Among their students were Uchida Ryohei, Nakayama Hakudo (the famous kendo and iaido master), an admiral of the Japanese Navy, and a kabuki actor named Morita Kanya.

Back at the home base of Fukuoka, Shiraishi Hanjiro Shigeaki, called the 24th generation Headmaster of the art, continued to teach jojutsu until his death on March 1, 1927. After that, jojutsu was taught by his high ranking students -- Takayama Kiroku, Shimizu Takauji and Otofujii Ichizo. Early in the Showa period Shimizu came to Tokyo and began to teach jojutsu under the sponsorship of two influential men, Toyama Mitsuru and Suenaga Setsu. He made the Toyama Dojo his base and traveled widely, teaching such groups as the Metropolitan Police Department, the Kobudo Research Group run at the Kodokan Judo Headquarters under the encouragement of Kano Jigoro, and other groups in various local areas nationwide including the Sea Scouts. He also instructed in Manchuria

# 斜面



## SHAMEN: Temple Strike

Though simple, this kata is representative of the versatile use of the jo embodied in the Shindo Muso Ryu. The straight stick allows the user to apply either end. When combined with expert timing, courage, and skillful taisabaki (body movement), it can be devastating.



DETAIL OF 6



after the area came under Japanese control in the early 1930's. (See Feature Article in JMAS Newsletter, Vol. 4, No. 2.) Sometime after the death of his teacher Shiraishi, Shimizu became head of the Dai Nihon Jodo Kai (Greater Japan Jodo Association) which officially altered the ryumei from jojutsu to jodo in 1940.

When defeat in World War II brought a ban on all martial activities, jodo followed the route of other arts, disappearing for a time, only to be gradually revived later. Public demonstrations began again around 1955. The All Japan Jodo Federation was established in 1955 by Toyama Izumi, whose father had been Shimizu's sponsor before the war. By this time, Shimizu seems to have been recognized as the Headmaster of the Shindo Muso Ryu, being called the 25th in that line. In the 1960s, jodo was recognized by the All Japan Kendo Federation which set up an expert committee centered on Shimizu and Otofujii. The goal was to devise ways of spreading jodo around Japan. Specifically, the giant organization was looking for a form of stick art suitable as a cognate study for kendo trainees. Finally, in 1968, the All Japan Kendo Federation Jodo introduced their "Seitei-Gata" forms. Seitei-gata means "officially standardized training forms". In this case, they were made the standard method of using the stick under the auspices of the Kendo Federation and formed the content of a new art of "jodo" to be fostered by it. The twelve kata in the kendo system of stick are taken from the first three levels of the Shindo Muso Ryu and are considered to be representative of the techniques and movements of this tradition. Small yet significant changes were made, however, and they are generally taught in a manner designed to complement kendo training. For example, the trailing foot is used with the heel raised and the weight on the ball of the foot, rather than keeping the full sole of the foot in contact with the floor or ground as in the classical system. The body is turned rather more forward than in the hanmi (半身, half-body) stance used in the parent art.

Shimizu Takaji sensei died in 1978 without naming a successor. Many of his students around the Tokyo district carried on the arts as he had taught them. Meanwhile, at the old center in Kyushu, other senior students were also teaching. Eventually, Otofujii Ichizo took over the role of Headmaster on the strength of his position as the senior surviving deshi of Shiraishi Hanjiro.

Today jodo is practiced all over Japan. In North America and Europe there are continental Jodo Federations that were established during the time Shimizu was actively pushing the spread of the Shinto Muso Ryu internationally through his most famous non-Japanese deshi, American Donn F. Draeger (See JMAS Newsletter, Vol. 1, No. 1.). There are also those who train in "jodo" through their involvement in international kendo organizations, or who learn the seitei-gata forms from kendo teachers. At present, much confusion has resulted from the variety of organizational affiliations that are possible for anyone doing jodo overseas -- or in Japan for that matter. So much so that many trainees are unaware that what they learn from a kendo teacher is not an ancient art. Fewer still understand the differences between the traditional Shindo Muso Ryu and the modern seitei-gata system. The lack of a coherent grading system both in Japan and internationally further complicates the scene.



### UCHIDA RYU TANJO-JUTSU: Short Stick Art

Uchida Ryogoro (1837 - 1921), a skilled teacher of the Shindo Muso Ryu, is said by some to have invented a method of using a short stick for defensive purposes during the Ansei period (1854 - 1859). At that time, Western European and American influences were becoming increasingly evident as cracks in the Tokugawa Shogunate's wall of isolation began to widen. There had been a number of arts employing sticks of various lengths, but the tanjo used by Uchida was essentially a Western walking stick. As such, the size of the weapon would depend on the person carrying it -- taller people using longer ones. Generally, however, it is about 90 cm (3 shaku) and 2.8 cm (9 bu) in diameter, and tapers down somewhat to the distal end. Some may have been unidimensional throughout their length. Like a few other martial methods dealing with firearms or horsemanship, this particular art represents a Japanese approach to an imported object. In fact, this art of using a Western-style walking stick was long referred to as sutekki-jutsu, from a mispronunciation of the English word "stick". Ryogoro became extremely skilled in the use of this type of stick and taught it to others, along with Shindo Muso Ryu jojutsu. His second son Ryohei also studied both arts and was destined to assume a major role in the history of tanjo usage. In the twentieth century, budo authorities were attempting to produce "national standards" for the various martial arts. Ryohei became the head of a committee assigned the task of compiling a standard short stick art. After various investigations, his committee presented a set of twelve kata which, over time, assumed the name Uchida Ryu Tanjo-jutsu. This art seems to have been heavily based on his father's earlier tanjo-jutsu. Thus, Uchida Ryu tanjo-jutsu may be considered to have been practiced and handed down by some teachers within the Shindo Muso Ryu as a related art ever since Uchida Ryogoro first developed it. (There is some controversy over exactly when this original work was done. Some say the middle of the 19th century, others argue for a later date.) At any rate, until 1978 a placard in the Rembukan Dojo of Shimizu Takaji in Tokyo still referred to this short stick art as "sutekki-jutsu".

In contrast to the two-handed technique employed in jodo where both hands are always on the weapon, tanjo-jutsu of the Uchida Ryu is almost exclusively a one-handed art. The forms incorporate striking, thrusting, receiving and parrying actions, and a number of other techniques. The free hand is sometimes used for atemi (当身, attacks to vital spots) or to lock the joints of the opponent. Being a relatively new art, the names of the forms are simple and indicate something of their content, usually the main target area or the nature of the technique employed. For example the first kata is called "koteuchi", forearm strike, and kata number six is "suigetsu", solar plexus, and so on. The kata generally consist of one to three movements and require precise timing and judgement of distance.

### SHINTO RYU KENJUTSU: Combative Swordsmanship

The original form of this kenjutsu was founded by Iizasa Choisai Ienao (1387 - 1488) at Katori Shrine in present-day Chiba prefecture. Katori Jingu is dedicated to a martial deity and one of the two most important shrines related to the martial arts in Japan; the other being nearby



Mr. Abe attacks with a tanjo strike to the temple of Mr. Ezawa, after having deflected a head cut from the swordsman.

Kaminoda Sensei uses a stick to illustrate an arm bar lock that gives him complete control over his attacker's movements.



Kashima Jingu. About 600 years ago, around the year 1350, Ienao spent 1000 days worshipping and training at the Shrine. During this time, a vision appeared from which he discovered the secrets of the sword. He then founded the Tenshin Shoden Katori Shinto Ryu. Since then, his ryu has attracted more attention than any other in Japanese history, due mainly to its great age, and the large number of famous warriors who credit their skills to training in the arts which it preserves. Among them were Kamiizumi Ise no Kami Nobutsuna, founder of the Shinkage Ryu, Matsumoto Bizen no Kami, also famous in the Kashima tradition, and Tsukahara Tosa no Kami, father of the famed Tsukahara Bokuden.

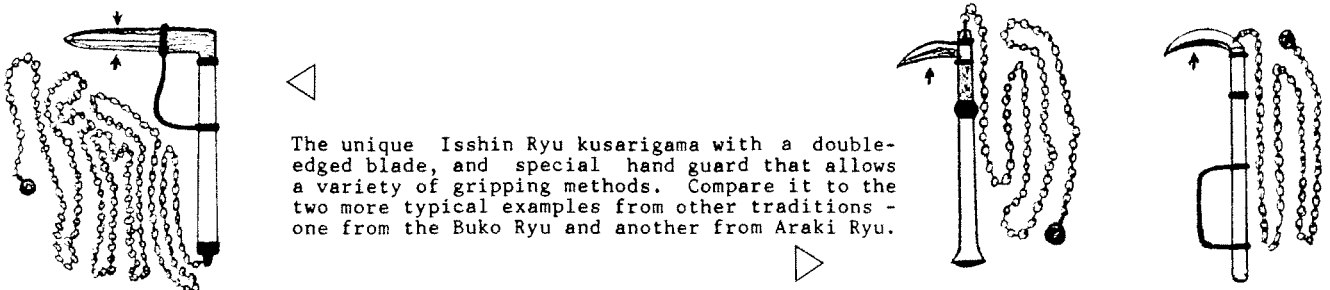
The link between the Katori Shinto Ryu and Shindo Muso Ryu goes back to Muso Gonnosuke's license from the parent tradition. However, it is impossible to say how the present kenjutsu techniques taught along with the Shindo Muso Ryu evolved, or if they were actually formulated by Muso himself. It is clear that they are very different from the forms of the Katori Shinto Ryu as it exists today. It is said that this form of Shinto Ryu derives from the Matsumoto Bizen no Kami lineage and this may explain the differences. There are twelve kata in the type of Shinto Ryu kenjutsu presently associated with Shindo Muso Ryu. Today these are executed in a very deliberate manner from an upright posture. Movements are large and circular, and in some cases resemble techniques used in the Shindo Muso Ryu for the jo.

#### ISSHIN RYU KUSARIGAMA-JUTSU: Weighted Chain and Sickle Art

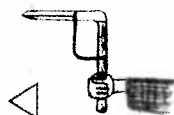
The Isshin Ryu is taught to Shindo Muso Ryu trainees at an advanced level. The two arts are said to have been associated since the second or third generation after Shindo Muso Ryu founder Gonnosuke, but this is not certain. The stories of the Isshin Ryu trace its origins back to a Buddhist monk named Jion who lived at the Jufukuji Temple in Kamakura during the Oei era (1394 - 1427). Jion's popular name was Soma Shiro Yoshimoto. He was an expert in kenjutsu and sojutsu (槍術, spear art). According to legend, one night after many days of prayers to the deities of Katori and Kashima shrines, a spirit appeared in front of him with a sickle in his right hand and a metal weight in his left. This vision enable Jion to create this tradition's kusarigama -- a composite weapon consisting of a greatly modified sickle, with a weighted chain attached to the handle. This same Jion is best known as the founder of the famous Nen Ryu line of kenjutsu and other weapons arts. Today, some Nen Ryu authorities dispute that their Jion is directly associated with the Isshin Ryu. Nevertheless, he is sighted as the founder by its traditional lineage. Certain other sources say that a Tan Isshin was

actually the founder of this type of kusarigama art, and that Tan was a student of the Nen Ryu under Jion. This connection may explain the claim that Isshin Ryu derives from Jion's teachings. The same source states that this tradition also included use of the bo (staff) and hobaku-jutsu (捕縛術, arresting art). If we recall that in the early 1600s, the kusarigama and the bo were the favorite weapons of peace officers, then it would be natural for these three arts to be taught as a coherent and integrated set of skills. As we will see later, the jutte replaced the sickle and weighted chain in this role somewhat later in the Tokugawa period.

In many countries the sickle as a weapon derives from the agricultural tool used for harvesting grain, but in Japan its immediate predecessor was the jingama (陣鎌). This "camp sickle" was used by lower levels of fighting men to clear high grass from bivouac sites during the Muromachi period. It also came in handy for cutting fodder for horses and, in emergencies such as stable or grass fires, for cutting fettered horses free from their restraining ropes. This rather large tool was either carried slung over the back, or thrust through the sash at the small of the lower back for easy access. There, it must have provided soldiers with a convenient "weapon-usable object" when under ambush. While most actual combat-use kama have a somewhat curved, short, single-edged blade hafted to a wooden handle, in every Japanese style they are much altered in detail from any farmers' tool. The handle is often reinforced with steel bands or spines, and is sometimes outfitted with a handguard. The chain and weight are said to derive from the Chinese konbi, a weapon used for apprehending criminals. In Japan, the chain is usually attached to the end of the sickle away from the gripping area and guard, that is, up the handle near the blade. There were some which had it fitted to the butt end, or even in the middle of the wooden portion, however.



All kusarigama are several weapons in one, but the Isshin Ryu weapon is unique in a number of ways. Its blade is straight, not curved, about 30 cm long and double-edged. It is used for slashing and cutting, as well as thrusting in the manner of a knife, or with a hammering action much like that of the Western war pick. This versatility results from the design of the wooden handle (柄, tsuka), a 36 cm long hard wood shaft which is practical for striking, thrusting, blocking and parrying. By attaching the iron handguard ( , goken) to the blade and the handle to form a safety zone for the hand at the perpendicular junction of the wood and metal portions of the weapon, the Isshin Ryu kusarigama can be grasped in at least two ways. This means that it can be used in what most ryu-ha would consider an upside down manner, blade down just below the hand, while the chain remains up and away from the hand. The steel



Kaminoda sensei using the Isshin Ryu sickle and chain. Note the two different ways of holding this particular type of sickle weapon.



chain is 12 shaku long, coinciding with the months of the lunar year, and is said to have had 350 links representing the days. In well-made models, the size of the links decreased as they got closer to the weight (fundo, 分銅). This 3.6 meter length is considered very long since most Japanese sickles have chains about the length of a man's height. This shorter length meant that it was easy to control the entire chain simply by grasping the sickle handle in one hand, the chain in the other, and extending the arms. The lengthly Isshin Ryu chain, on the other hand, can be used in a flail-like fashion to distract and upset the enemy, or swung in vertical circles to keep him at a safe distance while reserving sufficient chain to attack him at anytime by simply releasing the remaining links. It may be thrown to ensnarl the enemy's sword from a safe distance, and is especially important for propelling the fundo. This metal ball weighs 113 grams and while it is most often accelerated by swinging the chain before its release, it may be thrown by hand as well. Major targets are the face and top of the head, backbone, and other exposed areas.

For training purposes, a wooden kusarigama is used, with a rope serving as the chain. A deer skin leather ball stuffed with cotton makes it possible to actually attack one's partner for fundo target practice, but the speed and power of even this mock weight can stun and leave welts. The guard is iron.

The use of the kusarigama as a weapon of organized combat is doubtful since it could not be used in the mass melee situations common to battle of the Muromachi era for fear of injuring one's allies. Further, it could only be used in open areas since tree branches and other obstructions would quickly render the chain a useless liability. It was perhaps best suited for single combat confrontations like duels, and arresting situations common in law enforcement. Perhaps most importantly, it was difficult and dangerous to use, and required a great amount of practice.

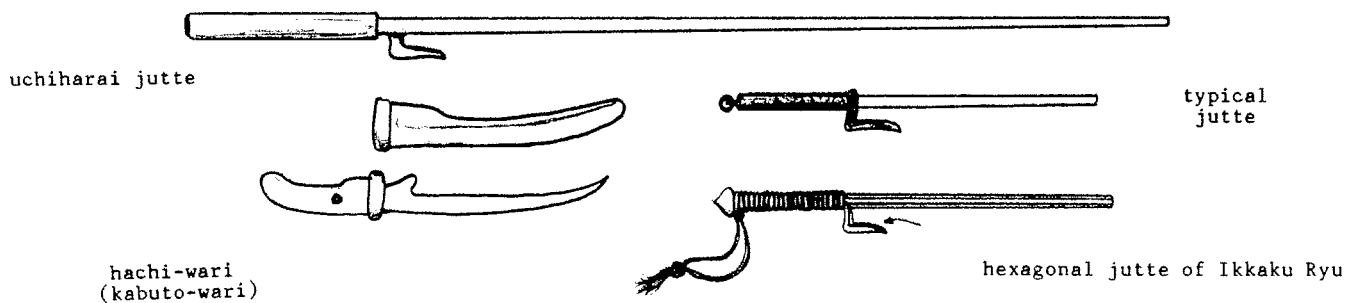
There are twelve omote (表, outside or front) kata, and twelve ura (裏) (inside or rear) kata, and six oku-den (奥伝, inner secrets) forms in the Isshin Ryu. All of these use the kusarigama described above. In addition, there is also another form of sickle in this art, though its use is taught very rarely. It is the choe-no-kama (長柄の鎌, literally long-handled sickle) and probably closely resembles the ancestral jingama. As the name implies, it has a long handle but the blade is shorter and there is no chain. Eight kata embody the use of this weapon.

## IKKAKU RYU JUTTE-JUTSU: "Tined Truncheon Art"

The jutte in an iron, truncheon-like self defense weapon consisting of a shaft, a tine or prong projecting forward from just above the grip, and some sort of end ring or finial below the grip space. Jutte vary in design and length depending on the ryu-ha, and some 200 varieties have been cataloged. The word jutte is written with characters that signify "ten hands", 十手, but why this is so is the subject of much conjecture.

There are several theories as to the origins of this weapon. A book called Jutte Hojo no Kenkyu (Research on the Truncheon and Tying Cord) by Nawa Yumio, an authority in the field, lists three possibilities: the tetto (鉄刀, hand stick), a truncheon without the tine; the hananeji (鼻振, nose screw), a wooden tool for controlling horses; or perhaps from a Chinese weapon resembling the sai of Okinawan karate.

It is thought that ancestral jutte appeared in Muromachi times as a wooden weapon equal in length to swords and designed to be used in a two-handed fashion. Near the end of the Sengoku period (1467 - 1573), some of these large types were called uchiharai jutte (打払十手, strike and parry jutte). They were carried in the sash much like swords and, except for their great size, were not very different from the final morphology that became popular during peaceful Edo days.



Other sources point to another possible forerunner from the Sengoku period. This was the hachi-wari (鉢割, crown breaker), popularly called kabuto-wari (兜割, helmet breaker). This short iron truncheon was mounted like a short sword or armor piercing knife, complete with grip and sheath of wood. However, hachi-wari had no cutting edge and were sharp only at their tips. It is possible that due to its weight and durability, this weapon proved more useful in close quarters grappling in armor than either of the two weapons which it was mounted to resemble. Miyamoto Musashi's father, Munissai, had the reputation of being a master of "helmet breaking" using this weapon. It is even said that he was praised by the Ashikaga Shogun for this skill. However, because of the short length of the hachi-wari and the size of its grip, it seems most unlikely that anyone could develop the power to crack a helmet bowl with such a small weapon. Thus, most experts today assume that "helmet breaking" symbolically refers to defeating an armored opponent. The user would have to enter in close, and deal with his

attacker by beating him with the shaft of the hachi-wari, or perhaps dispatch him with the tip, making use of the interstices or other unprotected openings in the armor.

The founder of Ikkaku Ryu was Matsuzaki Kinzaemon, said to have been the third headmaster of the Shindo Muso Ryu. By his day, the jutte had probably been refined to the its most popular shape, a configuration that became widespread for police use during the Tokugawa period. This type was used to protect the user from sword attacks, and to facilitate making arrests. It measures 45.5 cm in length and weighs about 500 grams. The particular weapon used in the Ikkaku Ryu was "a very well designed variety of jutte," according to author Nawa, in that it had a hexagonal shaft cross section with the tine attached over one the corners rather than on one of the flat, side surfaces. This means that strikes were made with a pointed corner rather than a flat surface. Moreover, the inside of the tine was sharpened to allow cutting when engaged in close combat. Thus, the Ikkaku Ryu jutte, though short, was still a formidable weapon in the hands of a trained user. Some feel that the greatly decreased size of jutte in later Edo times may be taken as an indication of a general decline in the level of swordsmanship among urbanized bushi (武士, warriors). We even have examples of tiny, decorated jutte which were carried by some Edo ladies as a fashion accessory. Other impractically small weapons were little more than badges of rank.

More specifically, it was the color of the cord wrapped around or suspended from the handle of jutte which indicated the social level of its bearer, or the rank of the police officer. This is true of the Ikkaku Ryu, in which the cord is wrapped around the grip space and hangs down in a loop decorated with tassles. The exact meaning of the colors varied with the times and the place, but basically the following rank order was consistent; in descending order, they were reddish-purple, purple, red, and black.

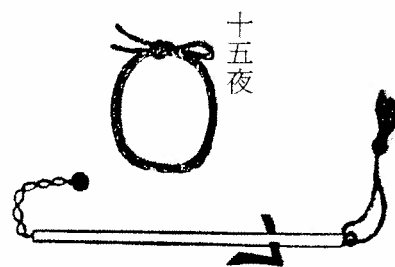
The Ikkaku Ryu has twelve omote kata and twelve ura training forms. Several of these also include the use of the iron fan (tessen, 鉄扇) along with the jutte. Some suggest that this may have originally been the longer and more practical hananeji but that this was later changed to the tesssen since the hananeji was a lower warriors tool and thus unbecoming of a warrior of status. According to the Ikkaku Ryu makimono (巻物, transmission scrolls) held by Kaminoda sensei, the shape of the finial on the grip of this jutte was inspired by the shape of the horn of a rhinoceros. Another scroll for this ryu in the possession of Mr. Nawa indicates that there were at least three other types of jutte used in the Ikkaku Ryu, including a folding type and another with a spearhead on its short shaft.



Folding jutte and other items from an old scroll on the Ikkaku Ryu jutte.



十手



十五夜

## ITTATSU RYU HOJO-JUTSU: Cord Tying Art

The exact time of the founding of the first formal ryu-ha of hojo-jutsu is unknown. Old prints illustrating scenes from stories of the 1300s sometimes show it in use, but the prints themselves date from the Edo period (1603 - 1868). Certainly, the importance of hostages in the political and military events of earlier times may have made such art important for any warrior, and we may assume that there were some systematic approaches to its dissemination. As part of their battle dress, many warriors wore a length of cord or rope wrapped around the waist in a way that provided an extra layer of protection from cuts to the vulnerable hip area. In addition, the rope came in handy for climbing, tethering horses, tying off wounds, building shelters, and, last but not least, restraining valuable captured enemies. From a more philosophical angle, obtaining a level of skill that enables one to capture an enemy alive was seen as essential. It represented self-control, the ability to mitigate one's satsujin-ken ( 殺人剣 ), the sword that takes life, with katsujin-ken ( 活人剣 ), the sword that preserves life.

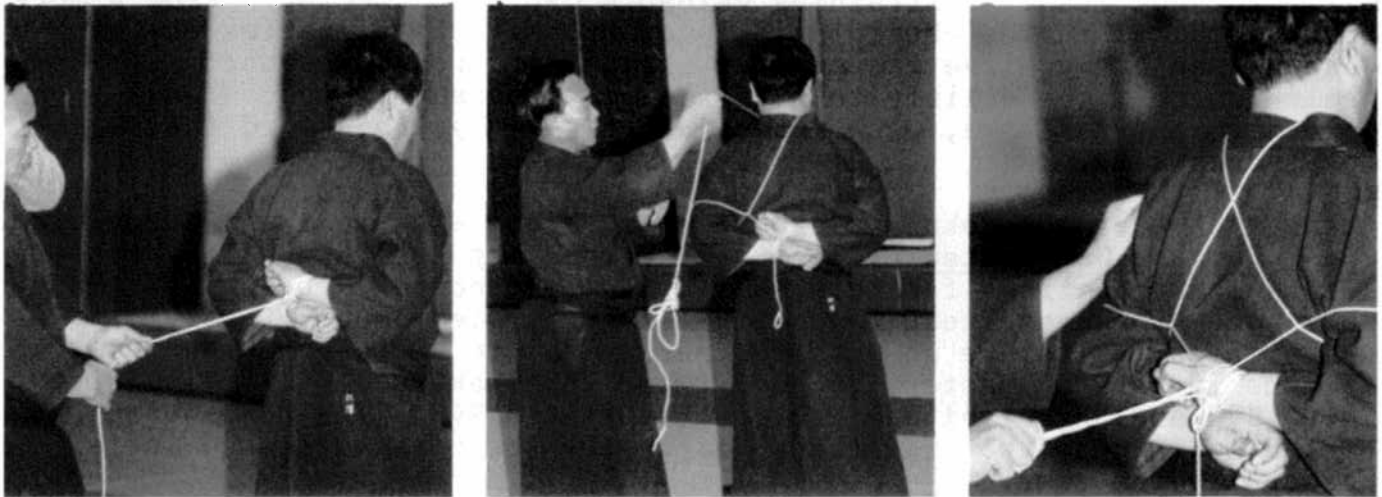
Many ryu-ha of the Tokugawa era included hojo-jutsu in their curriculum. The Zusetsu Hojo-jutsu (Illustrated Cord Tying Art) by Fujita Seiko lists 125 traditions for this skill. The Takenouchi Ryu seems to have been one of the earliest to codify a tying system, but literary references to its use go much further back into history. Especially famous latter-day masters of cord tying were Taketomo Kichidaiyu of the Hoen Ryu and Shiraishi Hanjiro of the Ittatsu Ryu. The hojo-jutsu methods of these two traditions differ but their significance in is generally the same.

Ittatsu Ryu was founded by Matsuzaki Kinzaemon of the Shindo Muso Ryu line, a direct student of Muso Gonnosuke. Thus it is a very old form of hojo-jutsu and its association with the stick art is of equal antiquity. The length of rope used in Ittatsu Ryu is five meters and the cord has a diameter of about 3.5 mm. Hojo-jutsu is not simply tying someone up in any fashion, no matter effectively it may be restrain the individual. As the Tokugawa goal of a rigidly frozen social system became increasingly entrenched, great care came to be taken in tying a prisoner. Depending on whether the person was male or female, a bushi or commoner, Buddhist or Shinto priest, ascetic or what have you, different methods would be used. There are twenty five tying methods in the complete Ittatsu tradition, each for a special purpose or grade of prisoner. The use of an incorrect technique would bring disgrace not only to the prisoner but to the person who was doing the tying. Some ties were extremely elaborate and could even be described as artistic.

The rope was usually carefully bundled and kept inside the kimono where it was readily accessible. Hojo-jutsu would then be used after rendering the target person semi-unconscious, and/or incapacitating him or her in some other way such as pinning them in a jujutsu hold of some sort. In Ittatsu Ryu training, tying is usually performed against an attacking swordsman after subduing him with the jutte. Thus, this art is closely integrated with the above-mentioned Ikkaku Ryu of jutte-jutsu. Training did not always require a partner, however, because even when alone it was possible for the old-time law enforcement officer to practice tying

thanks to ingeniously designed dolls especially prepared for this purpose by many hojo-jutsu traditions. Some of these are still extant.

In modern Japan, policemen still make use of hojo-jutsu. The carrying of a hojo by the police was stipulated in 1875. This Meiji period law states that policemen on duty will wear a uniform and hat, and carry a stick, rope, notebook and whistle. In 1950, it was ammended to include handcuffs. Since then, these have mostly replaced the rope in normal arrest situations but not completely. The rope may still be used in combination with handcuffs, for tying the ankles of a kicking prisoner, or for leading a captive away. Modern police hojo-jutsu is adapted primarily from the Ittatsu Ryu because Shimizu Takaji was the Police instructor during the time it was formulated.



Kaminoda sensei demonstrating a tie from the Ittatsu Ryu of hojo-jutsu.

"Now the times have changed. This does not mean that the arts have lost their value, however. We now use our martial arts as a means of building character through hard training. They have become "ways", paths of spiritual pursuit appropriate to any age."

#### QUESTIONS AND ANSWERS ON JODO AND RELATED ARTS

QUESTION: Why is your main art of the stick called "jodo" (stick way) instead of "jojutsu" (stick art)?

ANSWER: In the old days, almost all martial arts methods were referred to as "jutsu". In the classical arts, the "kobudo" (古武道, old budo) from the pre-Meiji period, most traditions still use that expression. The modern budo, martial ways like judo, kendo, iaido and aikido, use the word "do" as part of their names. "Do" means way or path. When my teacher Shimizu Takaji sensei first came to Tokyo, he was referred to as "Shimizu of jojutsu". Until about 1937, jojutsu was always used to describe Shindo Muso Ryu, but around that time Shimizu sensei became more interested in the spiritual side of the arts. He also thought that if his stick art did not follow in the footsteps of the modern "ways", it might not survive in the long run. At that time a committee was formed which included people like Nakayama Hakudo, Suenaga and Toyama (Shimizu's sponsors in Tokyo), and of course Shimizu himself,



among others. They set about changing jojutsu to jodo. It was then that the art began to be available to the public at large for the purpose of building strength of body and strength of character. The character for "way", 道, is made up of two main components. One indicates the "neck" and by implication the head, 首; and the other is a foot shape, 足, which implies "to run". Together they imply that one must take one's life into one's hands and run down this "path" of martial endeavor. You "risk your life" every step of the "way". Therefore, by changing jojutsu to jodo we have not made jo training into a sport. Jodo is not a sport, it is a martial art.

Q: Were the techniques of Shindo Muso Ryu changed after World War II?

A: Before the war, there was more emphasis on the warlike nature of the art. Now we stress the spiritual values. There was a change of "nuance" but the techniques themselves have not changed drastically.

Q: Do you mean that the art had been changed for the war effort in the 1930s?

A: No, they were not. After the war, however, the feeling behind the instruction and training changed, not the physical content of the movements themselves.

Q: Soma Shiro Yoshitomo, also known by his priestly name of Jion, is the founder of the Nen Ryu tradition. He was referred to in your lecture as having started the Isshin Ryu of kusarigama-jutsu. You also said that he retired into the Buddhist priesthood late in life. According to the stories and traditions of the Nen Ryu, Soma became a priest when he was a boy. The Nen Ryu people deny that your Jion could be the same person. What is your source for this claim and do you have an opinion about this issue?

A: I am sorry but I don't know the exact age at which Soma took the name Jion. My information is based on the traditions and scrolls of our art, Isshin Ryu. Not being familiar with the Nen Ryu, I cannot comment further except to say that the Isshin Ryu takes Jion as its founder and records its lineage back to a man with the name of Jion.

Q: Was there a scabbard (saya, 鞘) for the kusarigama?

A: Yes, there was a case or bag similar to the one used today for the training weapon except that it had a wooden receptical made into it to hold the blade; of course it had ties in place of the zipper. Other forms of the weapon may have had other types of arrangements. There are examples of kama (sickles) which have saya that slide over the blade in various ways.

Q: Can the hojo tying cord be used to restrain a person dressed in a suit of armor?

A: Yes. The body still moves in the same way.

Q: You showed a second, very simple tie-up which was practical for moving a persons from one place to another since it allowed them a limited degree of freedom -- enough to feed themselves and take care of other bodily functions, for example. Was that intended for a man or a woman, and was it a traditional method?

A: It was a premodern method and there was no particular limitation on how it was applied.

**PROFILE: THE KURODA CLAN & ITS MARTIAL EXPONENTS**

by

Laszlo J. Abel and Larry E. Bieri

Our January presentation by Kaminoda Tsunemori sensei was perhaps the most extensive JMAS has been able to offer, in terms of the number of different martial traditions covered. Despite the implications of its name, practitioners of Shindo Muso Ryu "Jodo" who complete the entire curriculum will learn a total of six different "ryu", each of which employs a different weapon as its speciality. It was a sampling of these that Kaminoda sensei demonstrated and explained for us.

The growth and evolution of the curriculum of each "ryu" was a unique process and there are many ways that various arts may have become associated. In bringing together different arts, a master often gave his combination a new designation, usually based on his own family name. But in other cases, the **shihan** ( 師範 , master teacher) taught a group of arts to his students, each under its own name, even as the movements and rationals naturally tended to converge as a result of their long and close association, and the influences of a single master's individual interpretation and body type.

The latter case best applies to events that took place in the Shindo Muso Ryu. Several teachers were involved, including Uchida Ryogoro and Shiraishi Hanjiro, the latter being the shihan from whom most of today's Shindo Muso Ryu practitioners ultimately trace their instruction. It may help clarify things if we take a brief look at some facts concerning these teachers and their students who carried on these traditions through the confusing days of Japan's early modernization after 1868 and the hectic war years. In doing so we will also gain a good feeling for the complexities of historical research aimed at determining what is "authentic" in the world of Japanese premodern martial arts. But first let us briefly review the history of the Kuroda **Han** ( 藩 , fief) in northern Kyushu which preserved the Shindo Muso Ryu as a secret art of the clan, or an **otome ryu** ( 御留流 ), throughout the Tokugawa period.

THE KURODA CLAN

The family of the Kuroda Daimyo descended from the Sasaki family of Omi (present day Shiga Prefecture) and through them from the Uda Genji, which were a branch of the Minamoto clan that were descended from the 59th Emperor, Uda (867 - 931).

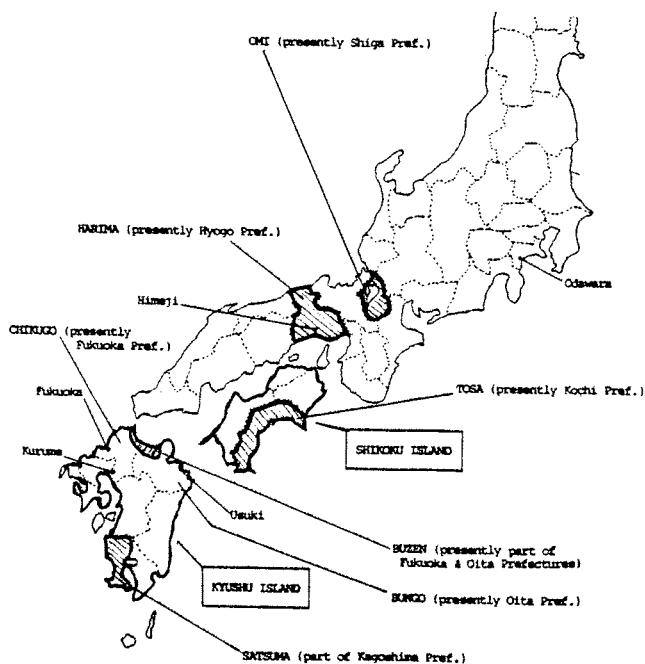
Kuroda Mototaka (1524 - 1585) first served the daimyo of Himeji, Koderu Masatomo, and then became a vassal of Oda Nobunaga (1534 - 1582). Later he retired from public life, taking the tonsure and the Buddhist name Soen.

His son, Yoshitaka (1546 - 1604), was baptized a Christian in 1583 with the name of Simeon and remained loyal to his faith until his death. He was a vassal of the Koderu family and married the daughter of Masatomo. In 1569, he successfully organised the defence of Himeji castle against an attack by the troops of Akamatsu. In 1573, he went to Kyoto where he first met Oda Nobunaga and Toyotomi Hideyoshi (1536 - 1598), and was selected to head the vanguard that Hideyoshi



mounted and led against the powerful Mori Terumoto (1553 - 1625) in 1577. This battle was finally decided at Kozuki castle in Harima (today's Hyogo Prefecture). Yoshitaka distinguished himself in the campaign against Shikoku-based Chosokabe Motochika (1539 - 1599) in 1585, and the powerful Kyushu daimyo, Shimazu Yoshihisa (1533 - 1611) in 1587, after which he was rewarded with the 120,000 koku domain in Buzen (a part of present day Oita and Fukuoka Prefectures). Yoshitaka's intelligence and ability aroused the suspicions of Hideyoshi who ordered the administration of Buzen to be transferred to Yoshitaka's son, Nagamasa. Although he formally retired from affairs in 1589, Yoshitaka still took part in Hideyoshi's 1590 Odawara campaign against Hojo Ujimasa (1538 - 1590) and his brother Hojo Ujinao (1562 -1591), as well as the ill-fated invasions of Korea in 1592 and 1597. During the battle of Sekigahara (1600) which finally united the nation under Tokugawa Ieyasu (1542 - 1616), he was in Kyushu and with Nabeshima Naoshige (1537 - 1619), Kato Kiyomasa (1562 -1611) and others, captured the Niujima castle in Usuki in the province of Bungo (present day Oita Prefecture), and the castles in Yanagawa and Kurume in Chikugo (present day Fukuoka Prefecture). After declining attractive offers by Tokugawa Ieyasu to join his party, Yoshitaka returned to Kyushu where he died. He was buried in the Jesuit church in Hakata.

Kuroda Nagamasa (1568 - 1623), the son of Yoshitaka, came under the care of Oda Nobunaga at the age of ten. He served in the Battle of Shizugatake (1583) in Omi (today's Shiga Prefecture), in which Hideyoshi defeated the army of Shibata Katsuie (1530 - 1583) which was commanded by Sakuma Morimasa (1554 - 1583), the Kyushu campaign (1587), the Korean Invasions and in 1600, sided with Tokugawa Ieyasu at Sekigahara. In reward for his services, he was transferred from Bungo to Najima in Chikugo (520,000 koku), where he built a castle and called it Fukuoka. Nagamasa was baptised when young with the name of Damian but abandoned his faith when it was outlawed by Ieyasu in 1614.



After Nagamasa the family was divided into two branches with the main branch residing at Fukuoka until 1868 under the consistently conservative leadership of the Kuroda family. The names of these daimyo in consecutive order were Tadayuki, Mitsuyuki, Tsunamasa and Nobumasa. Each encouraged the warriors of the clan to maintain a relatively high degree of martial vigor throughout the long peaceful years of the Tokugawa regime. This attitude was a trait of the Kyushu samurai in general and it was in this environment that Shindo Muso Ryu and related teachings were preserved and evolved.

THE KURODA CLAN'S MARTIAL ARTS & THEIR EXPONENTS

Uchida Ryogoro was born on 9 April, 1837, in Fukuoka Prefecture, the first son of Hiraoka Jinzaburo. At first he was called Kotaro, then Ryonosuke and finally Ryogoro, and at the age of 13 he was adopted by Uchida Takezo.

He worked for the Kuroda clan as an **ashigaru** (足輕, foot soldier), and served in the Boshin no Eki civil war of 1868 in the north-eastern area of Japan. For his loyalty and courage he was rewarded with a rice allowance of 12 koku (one koku = 4.9629 English bushels), a quantity more than enough to feed four people for one year, and promoted to be a Kuroda clan samurai. He later gained further promotion, receiving an office in charge of the military and the maintenance of weapons. He was again called to duty in 1874, to participate in quelling the Saga no eki, a smaller civil war. In his biography Uchida Ryogoro Den (内田良五郎伝, found in Tosatsu Shokoku Shoshi Den ( , Ryogoro is described as being 162.5 cms tall and as a man who diligently practiced the martial arts with great seriousness every day. Listed below are the martial arts he devoted himself to, and where known the ranks he received along with the names of his teachers. These include:

Ono-ha Itto Ryu Kenjutsu, _____	menkyo from Ikuhoka Heitaro;
Kyushin Ryu Jujutsu, _____	from Ishikawa Yuhei, a clan teacher;
Tenshin Shoden Shindo Muso Ryu Bojutsu	} from Hirano Kichiemon;
and	
Hoshu Ikkaku Ryu Jutte-jutsu	} _____ menkyo from Tsuda Buemon; and
Hojutsu (marksmanship)	
and	
Sojutsu (spearmanship)	} _____ menkyo from Nakanishi Chuta
Nakahishi-ha Itto Ryu _____	

The Tenshin Shoden Shindo Muso Ryu Bojutsu mentioned above is today's Shindo Muso Ryu Jojutsu. The initial **tenshin shoden** (天真正伝), literally means "divine-truth, correctly transmitted". It is used by a number of ryu that trace their origins to the Tenshin Shoden Katori Shinto Ryu. Muso Gonnosuke may have used it because he too was a Shinto Ryu devotee. This expression is still written at the end of Shindo Muso Ryu scrolls.

As Ryogoro grew older he developed **yojo-jutsu** (洋杖術) - a western-style jojutsu - in which it is said he became more proficient than bojutsu. His two most outstanding martial arts students were his second son Uchida Ryohei (1874 - 26 July, 1937) and Nakayama Hakudo (1871 - 1958). Ryogoro passed away in September of 1921 at the age of 84.

Signs of the demise of the feudal system were already beginning to appear when Shiraishi Hanjiro was born into the Fukuoka Kuroda clan on the 3rd of November, 1842. When the Shogunate fell in 1868, the young samurai was 26 years old and must have already had extensive training experience in the martial arts which were taught to the warriors of the clan. We know that as a mature adult he taught these martial arts in Fukuoka City to Takayama Kiroku (b. 1893) and Shimizu Takauji (1896 - 1978) and others who will be introduced later. He passed away at the age of 86 on the 1st of March, 1927. Unlike Uchida Ryogoro, very little about Shiraishi's personal life is presently known. In as much as Shiraishi spent his entire life in the clan's domains we may be justified in assuming that the art of the stick

and other systems which he taught were once part of the martial curriculum of the Kuroda clan. Shiraishi Hanjiro's martial training covered at least the following ryu-ha,

Shindo Muso Ryu Jojutsu	——	supposedly learned from Yoshimura Hanjiro that tradition's 24th headmaster;
Isshin Ryu Kusarigama-jutsu	-	taught to him by Morigata Ryosoku, thought to be at least the ninth headmaster;
Itatsu Ryu Hojo-jutsu	——	as taught by Daiwa Rihei, the 11th headmaster; as well as,
Shinto Ryu Kenjutsu		} although his teachers in these three arts are not known.
Ikkaku Ryu Jutte-jutsu		
Chuwa Ryu Tanken-jutsu (short sword art)		

Shiraishi, in turn, taught most of these arts to a group of men that included, Takayama Kiroku, Shimizu Takaji, Otofujii Ichizo (b. 1899), Otofuki Haruo, Eguchi Tadahei, Kojima Munsehiro, Okabe Kenji, Hidari Keiichiro and Onishi Masaru.

Our speaker in January, Kaminoda Sensei, is one of the later leading students of Shimizu Takauji and so demonstrated each of the arts consolidated by Shiraishi. In addition, we saw some of the Uchida Ryu Tanjo-jutsu, an art which Shiraishi apparently did not study.

The tanjo-jutsu of the Uchida Ryu is a post-Meiji art. It was originally called "sutteki-jutsu" (ステッキ術), after an early Japanese version of the English word "stick" from walking stick. According to the lineage provided in Bugei Ryu-ha Daijiten by Watatani Kiyoshi, the Uchida Ryu Tanjo-jutsu was invented by Uchida Ryohei. Ryohei and Nakayama Hakudo joined the dojo of Uchida Ryogoro, which may have been located in Tokyo, in 1902. Nakayama eventually became a master of many traditions of kenjutsu and iaijutsu and is one of the most famous personalities in the history of modern kendo and iaido. Be that as it may, when a unified system of short stick usage was sought following the wave of Meiji period standardization, Uchida Ryohei directed the formalization of 12 techniques that eventually became known as the "Uchida Ryu". In this regard it may be worth mentioning that the yojo-jutsu developed by Uchida Ryogoro may have had a heavy influence on this "Uchida Ryu". Thus, although this art was not originally associated with the Kuroda clan, or Shiraishi and his teachers, it resembles and compliments Shindo Muso Ryu in many ways.

Shimizu Takaji was introduced to Uchida Ryohei by Nakayama Hakudo who held tremendous influence in both public and budo circles of his day. It was through Shimizu that tanjo-jutsu became a part of the the Shindo Muso Ryu curriculum.

Shimizu Takaji joined the dojo of Shiraishi Hanjiro in Fukuoka in May, 1913, at the age of 17. Shiraishi was about 71 years old at that time. One of his **sempai** (先輩, senior) was Takayama Kiroku, who had become a student of Shiraishi's in 1910. Shimizu must have trained diligently because he received his menkyo kaiden and became a shihan of the Shindo Muso Ryu in Taisho 10 (1921), just after a demonstration with his teacher which took place in Kyoto on 5 May of that year. In 1930, Shimizu was invited to Tokyo by Suenaga Settsu (1869 - 1960), a man very influential in political and police circles. He was also instrumental in arranging for



Uchida Ryohei, compiler of the tanjo-jutsu demonstrated for us in January -- the Uchida Ryu.

Nakayama Hakudo, influential in the budo world during the early Showa period (1925 to present).



Picture of the opening festivities for the "Fukuoka Dojo" which seems to have been built into a store of the Takayama family. Takayama Kiroku is fifth from left in front row, Uchida Ryohei is standing in the next row, third from the left.

Picture commemorating the Fukuoka visit of famous Kano Jigoro, the founder of judo (seated at center with clogs). On his right is an aged Shiraishi Hanjiro. A young Shimizu Takaji sits at the far left of the photo, holding his favorite weapon, the kusarigama. Takayama Kiroku, standing with jo can be seen at Kano's left side.



Shimizu to join the police force as a martial arts teacher on the strength of his overall martial skills, but mainly his stick work. This was in November of 1931 and may be described as one of the most important moves in consolidating jojutsu in the capital.

His capital connections made Shimizu prominent and he is usually recognized as the "25th Headmaster" of the Shindo Muso Ryu after Shiraishi as 24th. However the Bugei Ryu-ha Daijiten records Shiraishi Hanjiro as the 25th **soke** and lists Takayama Shigeki, possibly the son of Shimizu's senior Takayama Kiroku, as the 26th. This numbering may be the result of reading the lineage as listed in the Daijiten in two ways, one making Shiraishi 24th and the other the 25th in line. Apparently, most within the Shindo Muso Ryu accept Shiraishi as the 24th since this number seems to be indicated by the **densho** (伝書, transmission scrolls), which could have been Watatani's primary source. Further confusion results when we see Otofujii Ichizo also referred to as today's "25th Headmaster". Otofujii, as the oldest surviving student of Shiraishi's teachings and Shimizu's immediate **kohai** (後輩, junior), is the recognized headmaster regardless of what number he may be called. Otofujii's use of "25th" may mean that he, and/or his followers, consider him to have shared the leadership of the tradition with Shimizu throughout the postwar years, despite the latter's receiving national recognition up to his death in 1978. Evidence I will introduce below suggest that there may have been no clear transmission made by Shiraishi, or that he chose a much younger man (Takayama Kiroku, who seems to have died in the 1930's) and that the various senior students simply assumed leadership roles in the areas where they were teaching and training.

A more fundamental question concerns the total number of generations since Muso Gonnosuke, who died in the early 1600s. If the history of the tradition spans about 400 years and there have been between 25 and 27 headmasters, each man must have served for less than 16 years. On the contrary, late Edo period and modern era leaders and students have been quite long-lived, often dying in their eighties. Watatani records Uchida Ryogoro and Shiraishi Hanjiro as being fellow students under Yoshimura Hanjiro. In fact, we have already seen that Uchida Ryogoro learned from a man called Hirano Kichiemon. This Hirano appears in all lineages and his existence is quite certain. In the modern jodo text book, Jodo Kyohan, and in the Daijiten, Hirano Kichiemon occupies "generation" number 15. Although Uchida and Shiraishi may have learned the stick from different teachers, we know them to have been roughly contemporary. Thus, their separate teachers, Hirano and Yoshimura respectively, must have been of somewhat comparable ages. How are we to explain that Uchida's teacher is the 15th in line, while Shiraishi's master is the 23rd? A usual "generation" for genealogical purposes is calculated at about 30 years. How could contemporary people be nearly 10 generations apart?

Fortunately, some relief for this historian's headache is offered by a photo collection made in memory of Shimizu Takauji, Shimizu Ryuji Katsutatsu Sensei wo Omou. In a lineage compiled by contributor Nishioka Tsuneo, it is related that Shiraishi learned from Okuma Shinpachi Nobukatsu and not from Yoshimura. More importantly for us, it shows Hirano Kichiemon as Uchida's teacher. This is supported by the information introduced earlier from Uchida Ryogoro Den. We know with certainty that Uchida and Shiraishi knew each other, making it quite impossible for them to have had

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teachers separated by numerous generations. What happened? Nishioka's lineage (see line at far right next page) seems to have the answer. It shows a clear split in the lineage of teachers occurring after the fourth headmaster Nagatomi Koshiro Hisatomo. His students Komori Seibei and Ono Kyusaku Tomotoki taught their individual styles to their students who continued the Shindo Muso Ryu in two parallel lines, apparently both within the Kuroda clan and domains. The names of teachers in both ryu-ha were duly recorded. But in the Daijiten and, apparently, the transmission scrolls of the ryu, the many names were simply arranged in a single, long string, each name being taken as a "generation". The split means that many of the men listed in previous lineages were contemporaries and reduces the number of generations since the fourth headmaster by one half. A look at the Nishioka lineage shows that Shiraishi places 10th, not 24th or 25th. This means that his successors, whether starting from Takayama, Shimizu and/or Otofujii, should be numbered from eleven. In as much as the information supplied by Nishioka and that found in the Uchida Ryogoro Den support each other, we believe this split lineage must be accepted as the most likely and feasible explanation of all the facts as known at this time. Just as a note, 400 years of Shindo Muso Ryu history, divided by 12 or 13 headmasters, gives us an average generation span of almost exactly 30 years.

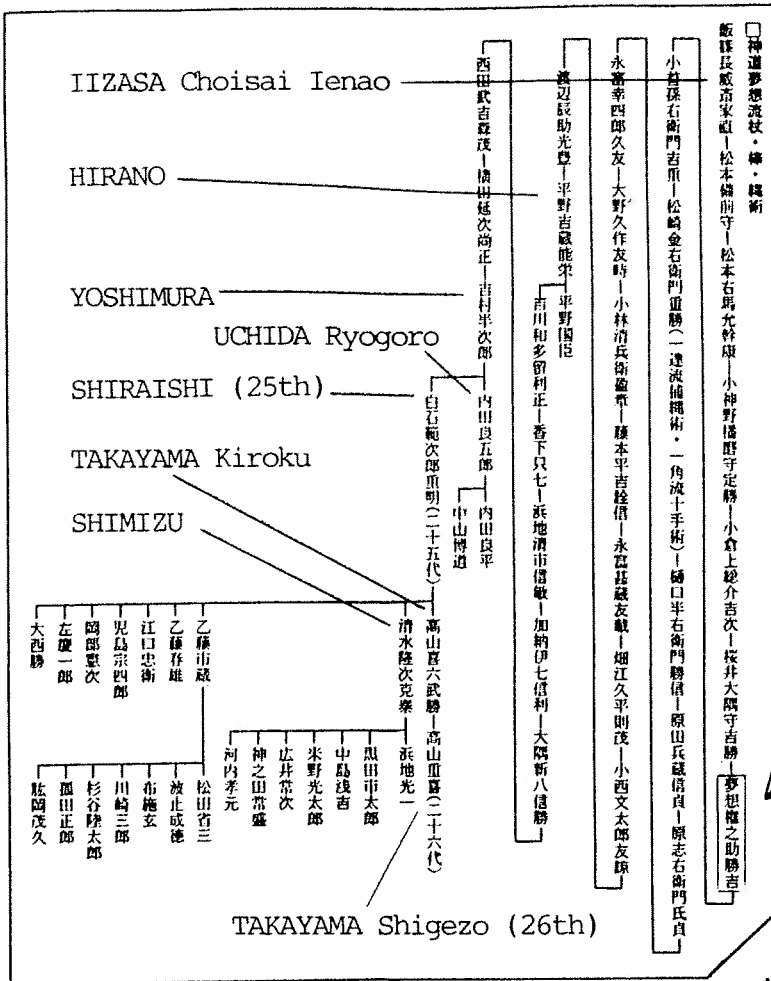
When Shimizu Takaji died, he too did not officially designate any specific person as his successor. Confusion reigned until Otofujii stepped forward on a national level and exerted his rights as senior-most student. Was Shimizu just following the example of his master, Shiraishi, or was this a silent admission that in fact no one or at least not himself, had been designated to command the tradition after 1927?

To conclude our discussion of this lineage, let us look at a photo taken in 1930. Together with the information presently available, an interesting and instructive conjecture can be drawn.

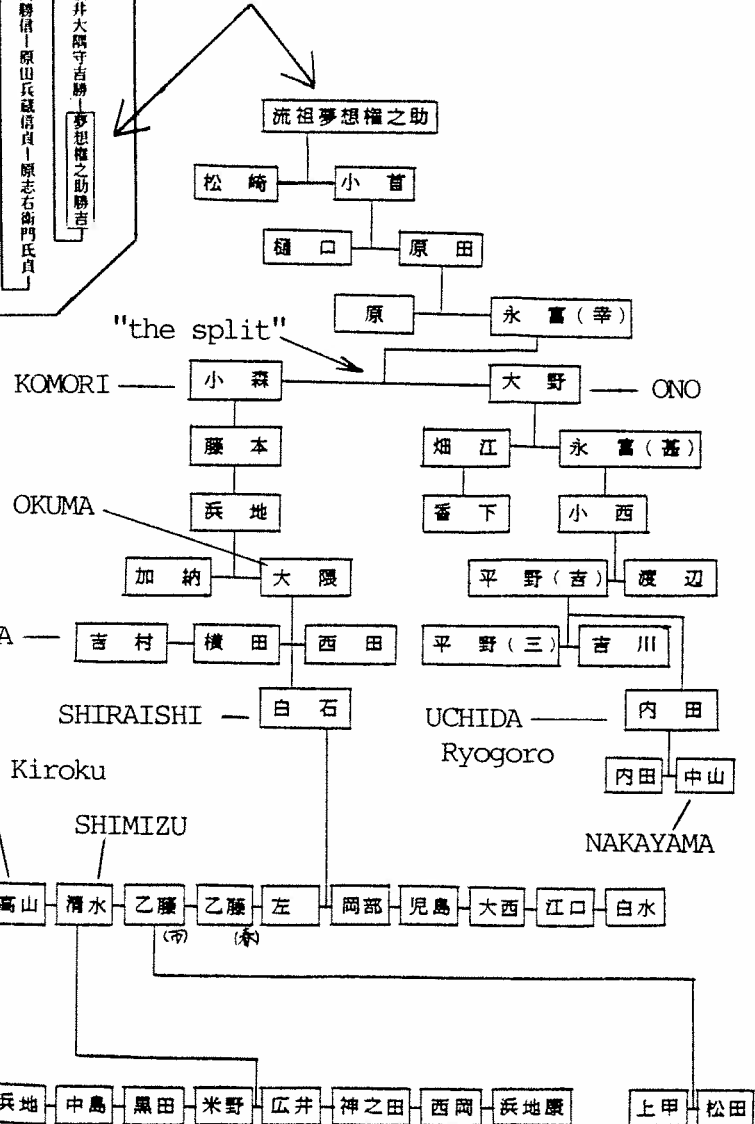
The photograph reproduced here is of the opening of a dojo in Fukuoka, which was completed in July of 1929 and officially opened with a ceremony held in 1930. On the sign board of this dojo is written the name of the owner or teacher, Takayama (高山). Whether this is Takayama Kiroku or Shigeki is not easily identifiable because only the family name may be clearly seen. At this time it must be remembered that Takayama Kiroku would have been 37 years old and in his prime. Thus it is quite possible that this dojo belonged to him or his family as Watatani suggests, as "26th headmaster". Also interesting is the absence of Shimizu Takauji from this photograph although Takayama, Otofujii Ichizo, and Uchida Ryohei, are all present amongst many others who attended what appears to have been a very significant occasion in the modern history of the Shindo Muso Ryu. Shimizu was busy establishing himself in Tokyo at this time.

What exactly happened after the death of Shiraishi and up through the end of World War II is hard to ascertain. Fortunately, Nishioka Tsuneo, Shimizu's first pre-war student, who is still active in the teaching of the stick, has provided some reasoning and insight behind both his teacher's move to Tokyo and the establishment of the Takayama Fukuoka Dojo. Apparently prior to his death in 1927, Shiraishi Hanjiro decided to pass responsibility for the Shindo Muso Ryu to his most senior student Takayama Kiroku. This decision created great anguish for the young, financially





MUSO Gonnosuke (the Founder)



△  
This lineage is from Watatani Kiyoshi's Bugei Ryu-ha Daijiten.

This lineage compiled by Nishioka Tsuneo is from Shimizu Ryuji Katsutatsu Sensei wo Omou.

unstable Shimizu, who now found himself without a viable future in the Fukuoka area. On the other hand, Takayama and others like Otofuji Ichizo were able to start their separate dojo and to gather around them a large following.

The "ins-and-outs" of "politics" in a Japanese martial tradition are often as Machiavelian as relationships can be in any other field of human endeavor. In this respect, our study of the lineage of the Shindo Muso Ryu is instructive as a general example of the kinds of events that must have occurred and reoccurred over the long histories of many of the age-old martial traditions of Japan.

Interestingly enough, Shimizu Takaji's efforts in spreading the teachings of the stick and other arts outside of the Kyushu area, were greatly assisted by his seniors Uchida Ryohei and Nakayama Hakudo, who it must be remembered were not members of Shiraishi's group. This help is clearly defined in an essay written by Shimizu in a magazine called Ano Hito Kono Hito (That Person, This Person). Nakayama had introduced Shimizu to Suenaga Settsu, the politician, and to Toyama Mitsuru (1855 - 1944), a powerful leader of right wing factions in Japanese society of his time, who made his dojo available for the teaching of the stick when Shimizu first came to Tokyo. Perhaps Nakayama himself, already active in several arts, felt that Shimizu was the best person to assure the survival of jojutsu in the capital.

Further details about this split with the Kyushu people can only be guessed at. Whatever happened to Takayama, his dojo and students? These areas are perhaps a worthy project for future researchers. What is clear is that Shindo Muso Ryu Jojutsu has undergone a great degree of evolution since early in this century. The jo of Shimizu was quite different from what we see of the present headmaster Otofuji Ichizo, who is still teaching. Both of these men are different again from the style practiced by followers of Nakayama Hakudo, who passed his teachings on to his son Zendo. Thus, when speaking of "the Art of the Stick" it must be remembered that at least three separate styles of the Shindo Muso Ryu survive today. This is not to mention a set of 12 kata which were selected from the curriculum of the Shindo Muso Ryu by the Zen Nihon Kendo Renmei (All Japan Kendo Federation) for instruction to interested kendo practitioners under its **Jodo-bu** (杖道部, Jodo Department). Under this organization, sport kendo trainees learn a simplified and modernized approach to the stick that includes competitive matches in kata performance and the awarding of the usual "black-belt" **dan** gradings.

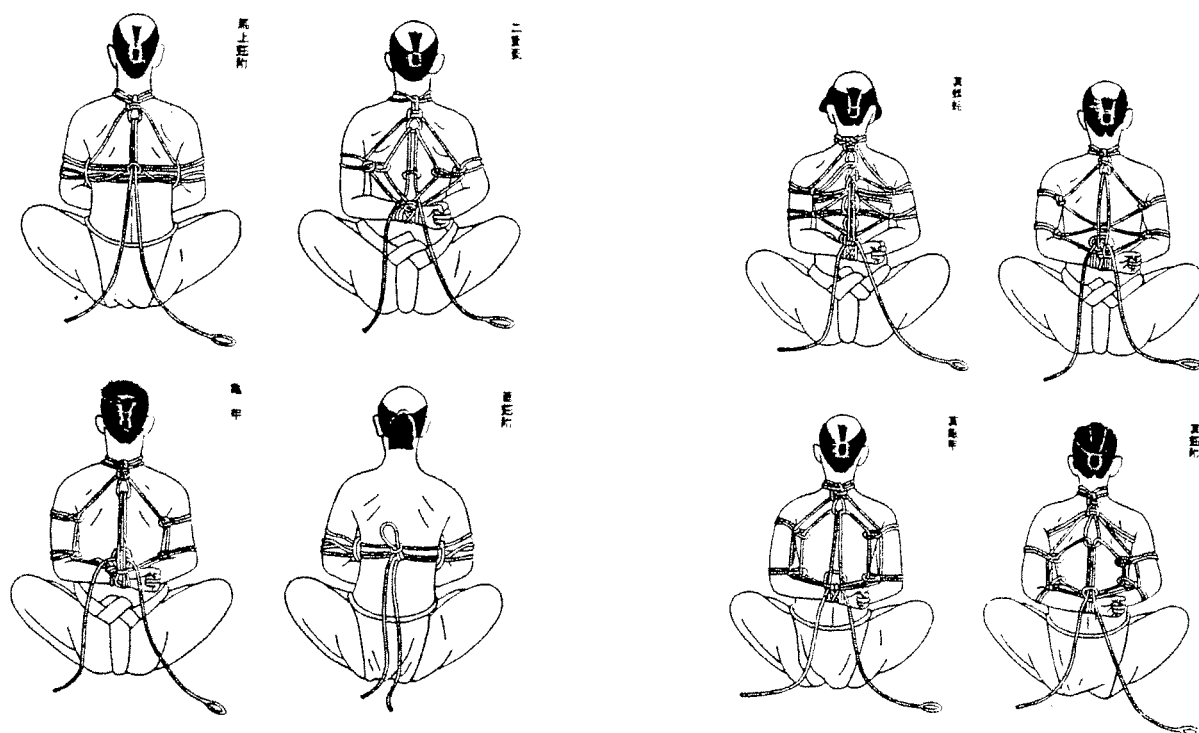
In many ways the modern history of the Shindo Muso Ryu is a good case study of the type of disruptions and confusion that the basically feudalistic ryu-ha encountered as they struggled to adjust and survive in a non-feudal age. We can only speculate as to how the future will treat those schools that have so far survived?



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\* Courtesy of Fukuoka Prefectural Library



More elaborate ties from the Ittatsu Ryu as illustrated in a book on the art.